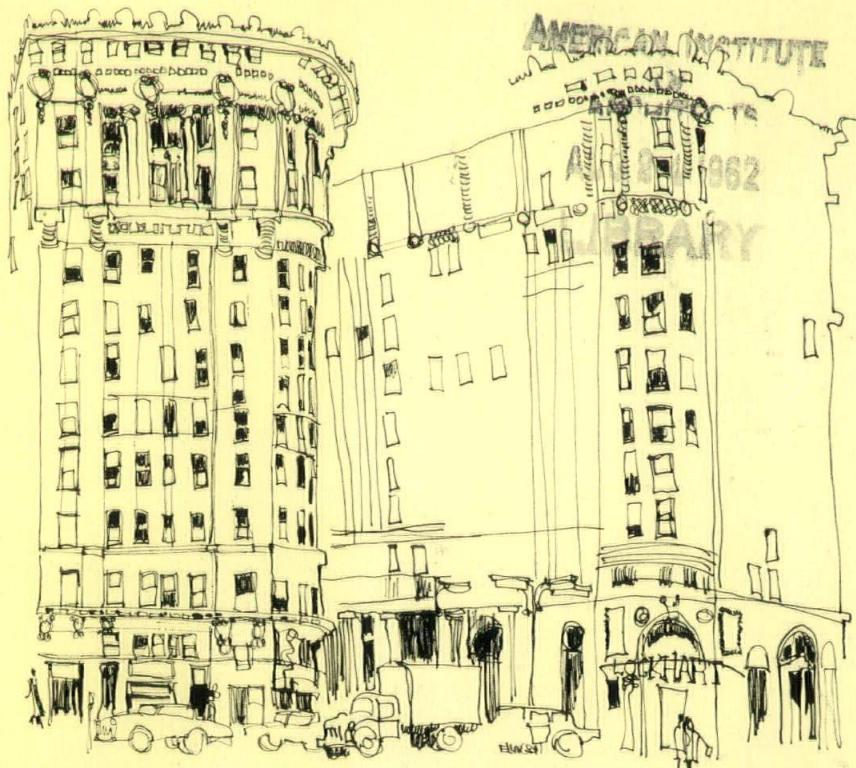


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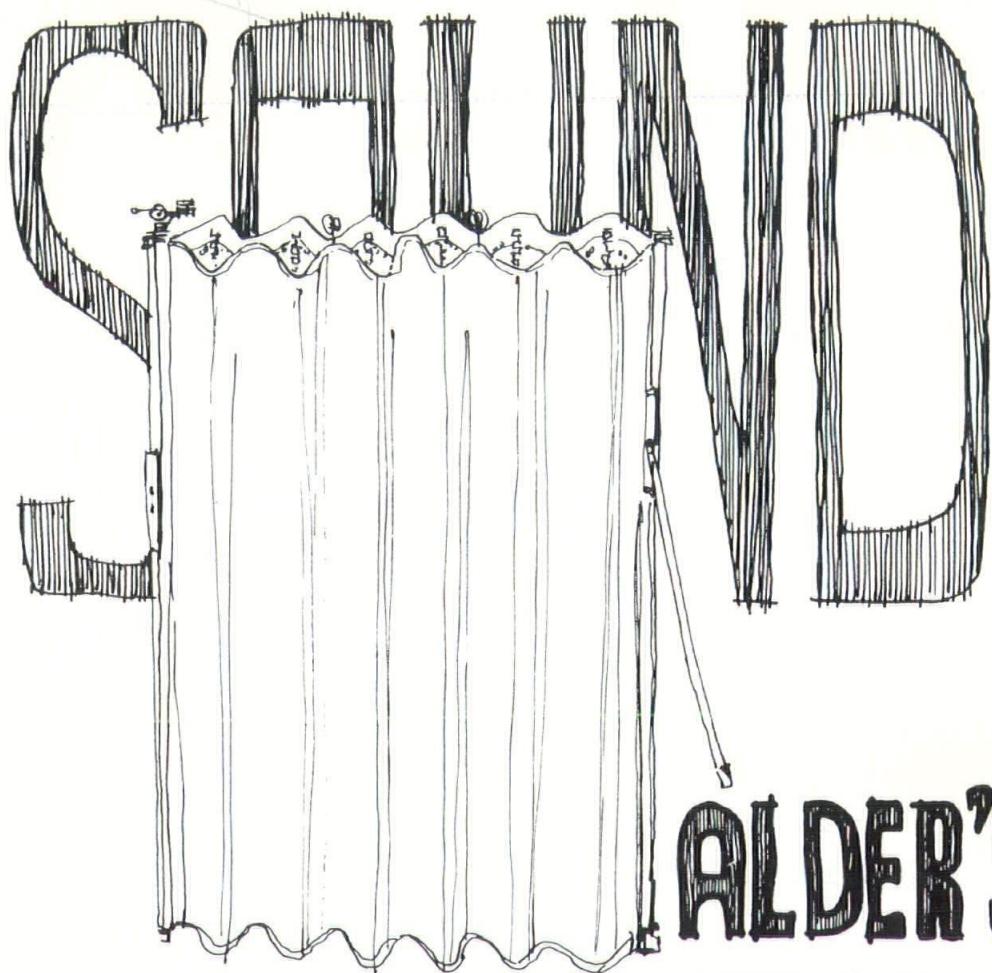
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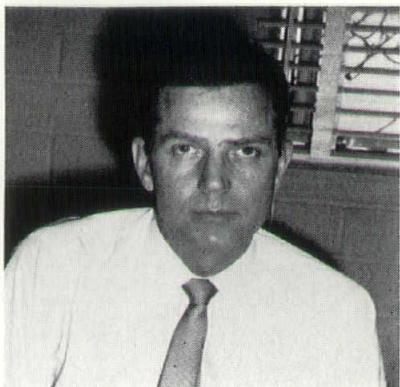
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PRESIDENT'S LETTER



We find ourselves today in a civilization marked by a seemingly irresistible quickening of tempo. The pressures unleashed by war and "Near War" have led to an increase in our technological pace that would have been unbelievable a few years ago. Statisticians have indicated that the sum total of man's knowledge has doubled in the past fifteen years. (That is difficult to contemplate.)

The American Institute of Architects, perhaps acting on a realization of some percentage of these calculations, is making a great effort to set a course for the profession by which it can meet such change.

At the Dallas convention in May seemingly fruitless efforts were made toward effecting expanded services as a policy throughout the profession. A proposal to revise the by-laws creating "Component Organizations" of A.I.A. was tabled for consideration at the next convention, due to lack of timely notice and explanation adequate for study by the chapter membership.

A feeling all too common was that this step would water the profession with non-professional thinking. However, it became apparent as the discussion ended that change in the profession's approach is necessary in order for it to recapture and retain leadership in shaping man's total physical environment.

A program at the convention entitled "Case Histories of Community Service" showed one way of accomplishing this end. That program presented the volunteer planning jobs done by chapters: "Main Street, Little Rock" by the Little Rock Chapter, A. I. A.; "Market Square Mall, Knoxville" by the East Tennessee Chapter, A. I. A. and "Civic Center, Eugene" by the Southwest Oregon Chapter, A. I. A. In addition, a film of last year's presentation of the "Philadelphia Story" was shown. These inspiring examples of laudible initiative if followed up and augmented will go a long way toward achieving the profession's objectives.

The competition to lead is extreme. For the course to be in the right direction we must take the lead.

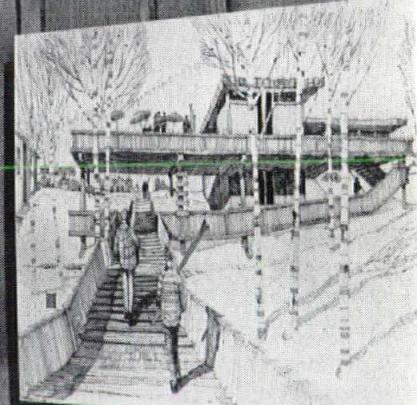
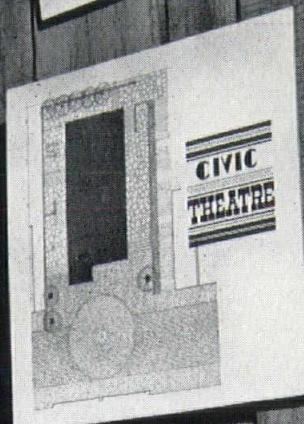
M. E. HARRIS, JR.

PARK CITY
RE
DEVELOPMENT
UNIVERSITY
OF
UTAH

DEPT. OF ARCHITECTURE

Frank Ferguson, William Lambert,
Richard Rushton, Daniel Young,
Ronald Williams, Robert Sterling Jr.,
Roy Tachiki

PARK CITY
PLAZA



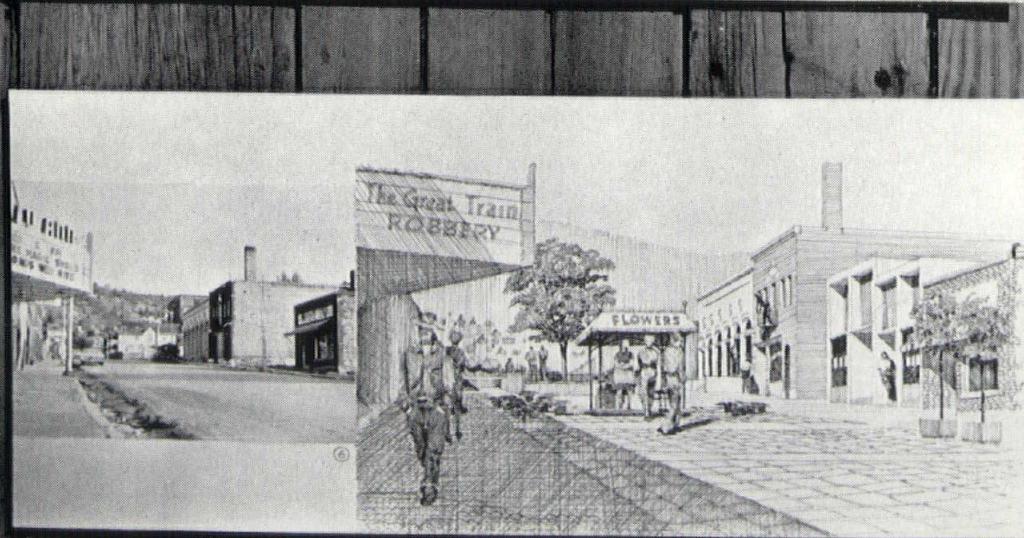
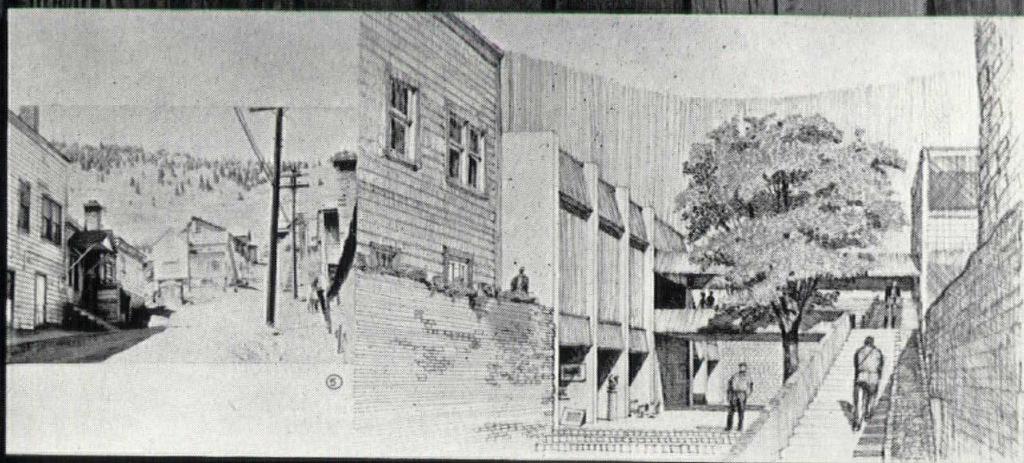
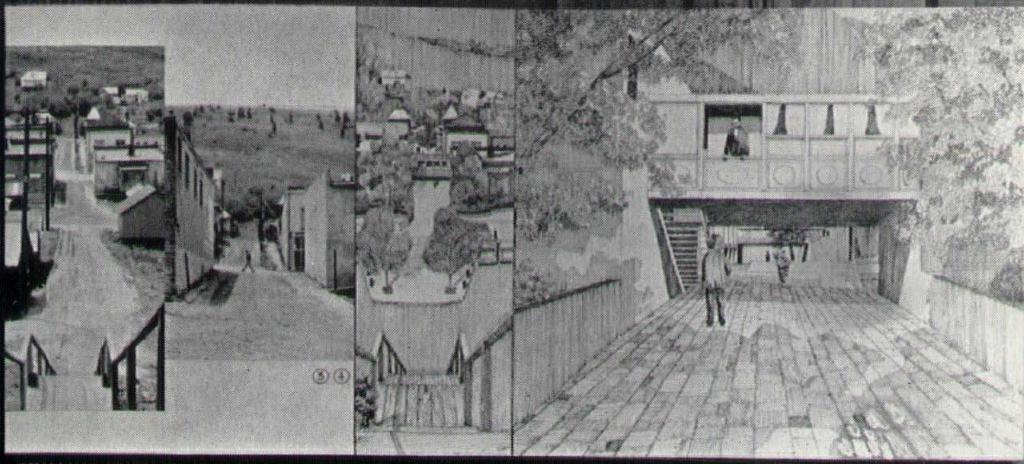
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DOWNTOWN PLANNING

A Progress Report



HAL RUMEL

This summer and early fall will see the culmination of the planning stage of Downtown Salt Lake City's Second Century Plan.

Not visible except to the scores of architects and businessmen who have been intimately active in the planning phase are hours upon hours of time devoted to this important activity.

At stake is the future of Downtown. The core of the city must be maintained as a vibrant, inviting and productive area.

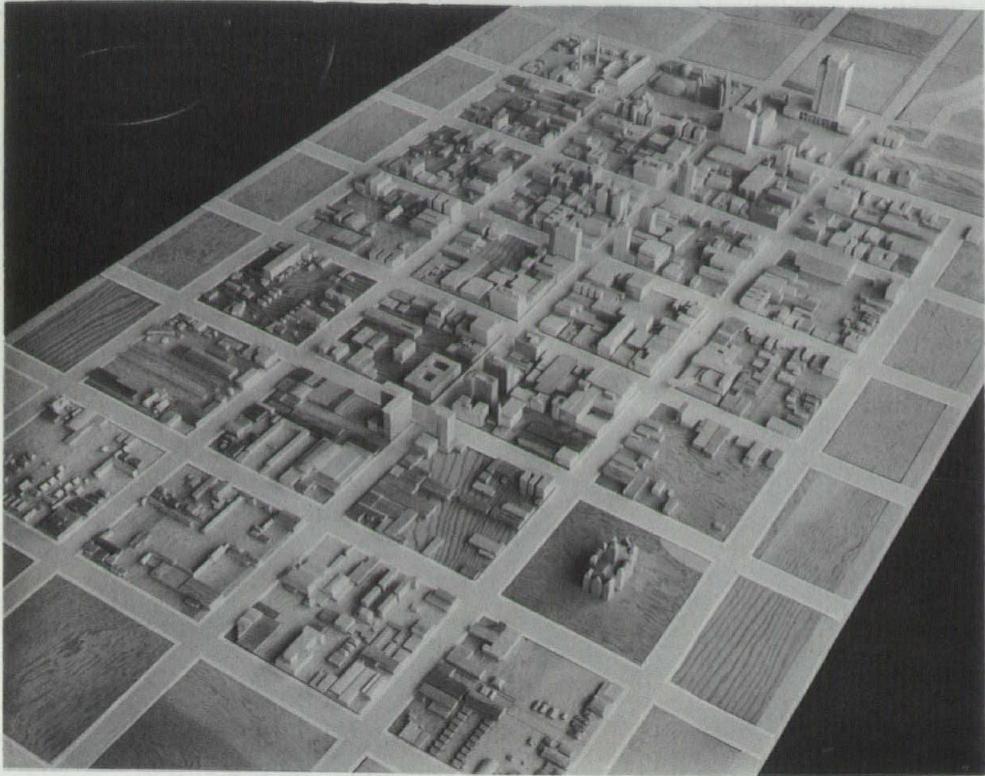
City after city across America has faced up to the realization that the central core needs rehabilitating. There has also been a recognition

that a mere refurbishing of building fronts will not suffice. It has become abundantly clear that sound planning is the stable base needed.

CENTRAL CORE

There is also a growing awareness that the downtown area is not the domain of retail merchants, theaters, restaurants and other businessmen. The central core is the nucleus of the metropolitan area and everyone has a concern about its future.

The central city of any metropolitan section serves an essential need. It is the retail heart where people can shop for the widest variety of goods. It is the financial center where the headquarters of these im-



HAL RUMEL

portant institutions are clustered. It is the governmental center where one finds a concentration of official activities. And, uniquely for Salt Lake City it is also the center of religious activity.

Add to these reasons for the revitalization of the downtown area that Salt Lake City is our State Capitol, and there exists abundant reasons for all citizens to want their downtown to be progressive, attractive and productive.

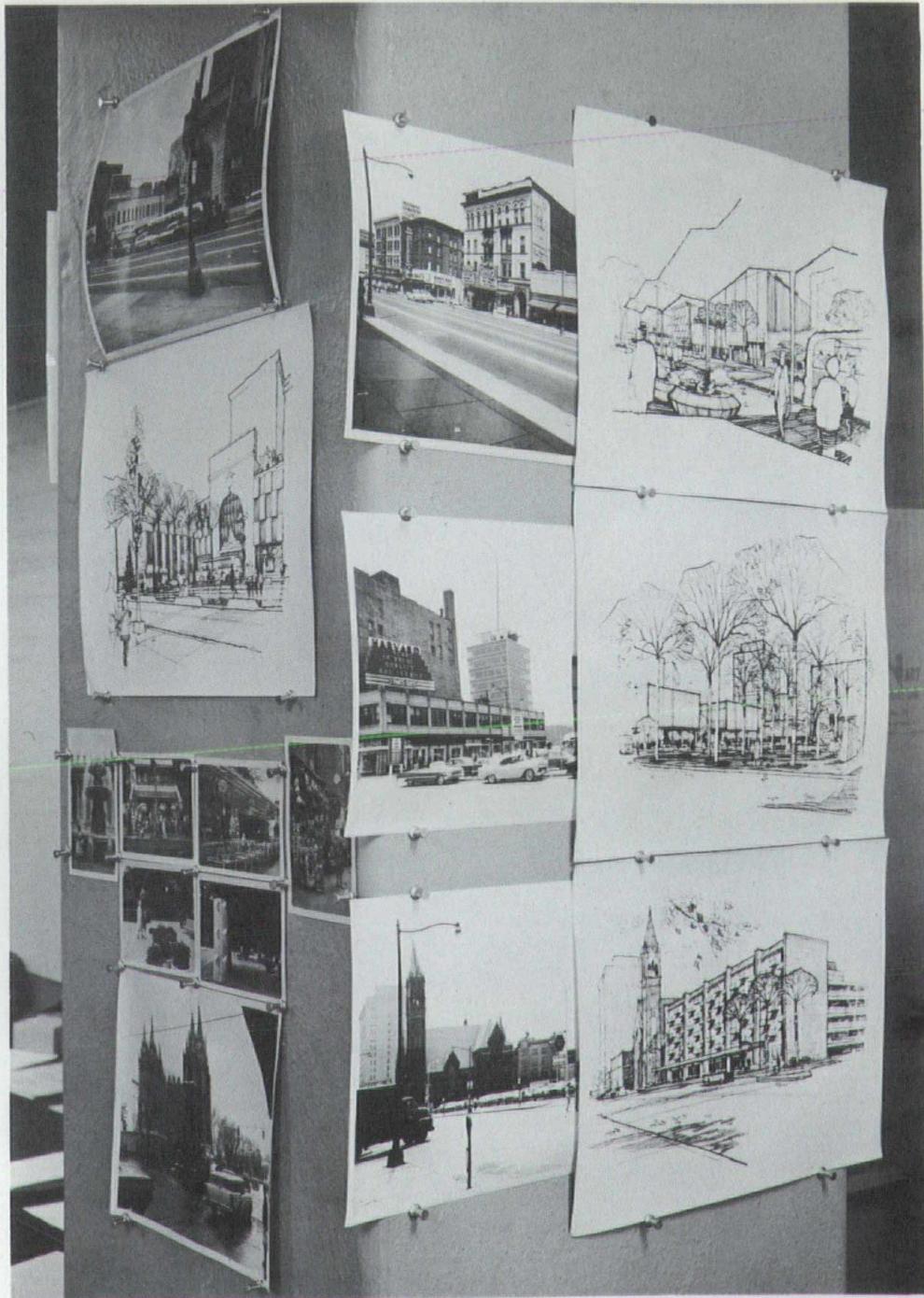
A citizen visiting the quarters of the Downtown Planning Association in the Chamber of Commerce offices, will be greeted by walls covered with sketches, drawings and other evi-

dences of the long hours of work contributed by many of the City's architects.

MODEL

In the north end of the room the visitor sees the model of the new downtown which is rapidly taking shape. Building of the model has itself been a major activity requiring the contribution of many hours of work.

Although the time devoted to the project by Salt Lake City architects can never be exactly stated, it is estimated that the total hours will considerably exceed the 3,000 figure committed by the Chapter and contributed by several dozen architects.



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To this volunteer effort must also be added a very considerable amount of time and attention given the project by many of the city's most responsible and dedicated businessmen.

In sum, the project will represent a valuable and significant contribution by people of our community to a highly desirable objective. Not the least of the significance is that it represents a citizen-produced project contrasted to the habitual approach of asking the city government to do the job. In this instance the plan will have been formulated, its cost will have been financed and its work will have been done by volunteer citizens effort. This, by itself, is noteworthy.

Operating under the aegis of the Chapter, the Development Plan Committee comprises: Dean L. Gustavson, Chairman; George Cannon Young; R. Lloyd Snedaker; Donald H. Panushka; Richard B. Stringham; John W. Sugden; Martin G. Brixen; Wm. Rowe Smith and President M. E. Harris, Jr., as an ex-officio member.

A long list of other architects have devotedly given of their time at drafting tables, in compilation of data, attending committee meetings and other activities associated with the project.

DIRECTORS

The directors of the Downtown Planning Association comprise many of the community's most noted and dedicated businessmen. President James E. Hogle and Eric C. Aaberg as Chairman of the Executive Committee have spent a vast amount of time in the program. John W. Gallivan, O. Preston Robinson and Charles C. Freed, Chairmen, respectively of the Land Use and Structures; Economics and the Transportation committees have made substantial contributions of

time and interest.

All of the foregoing has been augmented by the service and advise of Sam B. Zisman, nationally-known planning consultant of San Antonio, Texas, who has made repeated trips to Salt Lake City. During these visits he has reviewed the progress of the planning work, consulted with the Plan Committee and with officials of the Downtown Planning Association. His wide experience in the planning field has helped to give greater depth to the outline for the future of downtown.

Two specialists, Robert Morris, of Washington, D. C., noted authority on traffic matters and Al Zelver of San Francisco, an expert on visitor programs, were also engaged and made trips to Salt Lake City to review the downtown plan as it related to these two important aspects.

EVERYONE HELPS

Unusually good cooperation has been given the work by the Salt Lake City Planning Commission and the Salt Lake County Planning Commission and their respective directors, Vernon Jorgensen and Morris Johnson. They have made important amounts of data and information available and have been interested participants in many meetings during the formulation phase of the plan. A most satisfactory relationship has been made possible by cooperation from the Utah Highway Commission.

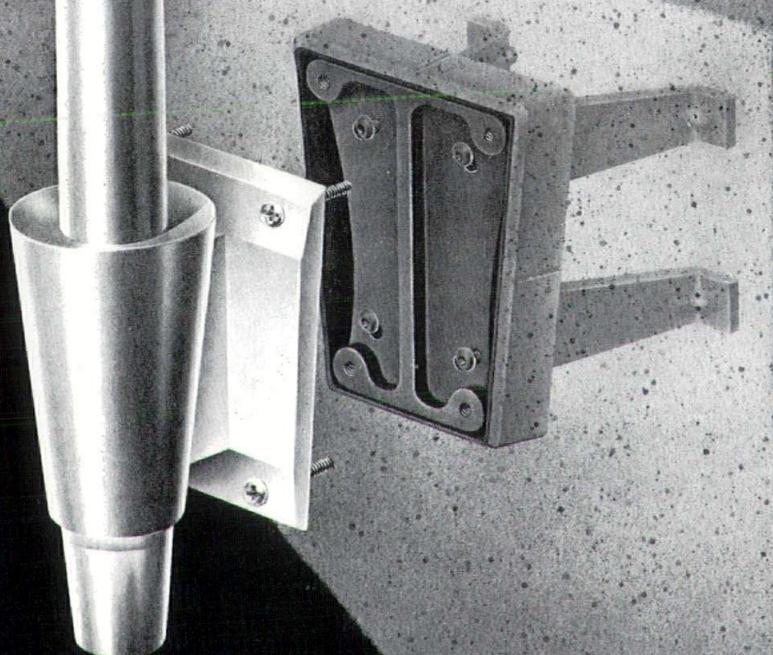
Nelson W. Aldrich, the Chapter's public relations consultant has acted as coordinator of the project and Phillip Wargelin, on leave from a planning office in Ann Arbor, Michigan, has been office manager. And the list could go on to almost 200 architects, businessmen and public officials who, as citizens, have willingly made possible what will be a noteworthy project of benefit to everyone.



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UTAH STATE HISTORICAL SOCIETY

MAIN STREET 1868

By A. R. MORTENSEN — *Former Director Utah Historical Society. Now Director of the University Press, University of Utah.*

The late 1860's were stirring and important years in the Great Basin, as they were for all of the West. The costly and bloody Civil War ground to a halt in the middle of the decade, and once again thousands of Americans as well as foreign emigrants turned their faces west, looking for a new and brighter future.

Construction of the long-desired and hoped-for Pacific Railroad was commenced and completed in the four years immediately following the war. May 10, 1869, was a great day

for the nation, and particularly so for Utah. That day witnessed the "wedding of the rails" at Promontory Summit at the north end of the Great Salt Lake.

For the first time since the settlement of the Far West, travel between the Atlantic and the Pacific was relatively easy. Symbolically, the event was also of significance, for now the nation so recently torn asunder was bound with bands of steel. Historically, the completion of the transcontinental railroad marked the

end of the pioneer period.

In the more than twenty years since original settlement, the City of the Saints had grown into the capital city of the Mormon world. And yet, "a thousand miles from anywhere," it remained during those years a frontier town dependent upon its own resources, except for what could be laboriously hauled by wagon across the vast distances of plains and mountains.

Under the impetus of the approaching railroad and after, important changes were taking place in the Territory of Utah. Great mercantile houses were growing up, replacing the subsistence economy of an earlier day. With the completion of the railroad, large quantities of "store goods," which heretofore could be purchased only at horrendous prices, if at all, rapidly became available. The railroad also made practicable the development of the mineral wealth of the region, previously only hoped for.

The subject of our photograph is a view of Salt Lake City in 1868, looking northwest from near the intersection of Main and First South. The great dome which dominates the view is, of course, the Tabernacle. It was completed in 1867, in time for the October conference of that year.

The shoulder of Ensign Peak, a landmark of interest and significance to the Mormon people, dominates the rest of the skyline. The business buildings on the west side of Main Street complete the remainder of the picture. The oxcarts, the dirt roadway, the apparently unpaved sidewalks, and the occasional wooden awnings over the store fronts are hardly reminiscent of the main street of the "Crossroads of the West" today.

To the extreme right is the old Constitution Building, originally con-

structed by Livingston and Bell, one of the pioneer merchant firms of the city. The "new" Constitution Building still occupies the present site. On the corner just out of the picture to the left was the pioneer mercantile building of Kimball and Lawrence, where now stands the Pacific National Life Building.

The year of the railroad witnessed the publication in Salt Lake City of a small and now very rare little book. Its title-page bears the name, *The Salt Lake City Directory and Business Guide for 1869*, compiled by E. L. Sloan.

It was the first locally printed directory, and in addition to the usual alphabetical arrangement of the people, includes a classified list of all the trades and professions in Salt Lake City. The prefatory pages contain much information of historical value: first, a "Sketch of the Mormons", then "Chronological Events of Utah from 1847 through the year 1868."

Brief sketches of the territory and city are included as well as lists of all federal, territorial, and city officials. Public buildings, places of amusement, churches, and the various schools are listed also. Several fraternal societies are prominently carried, including two Masonic lodges, The Independent Order of Odd Fellows, and the Independent Order of Good Templars.

According to the directory, two banks were in operation in the city — Wells Fargo and Company, and Hussey, Dahler and Company. The post office was under the direction of A. W. Street and was located on the West side of East Temple Street between South Temple and First South.

Tables of distance in all directions from Salt Lake City were given: eastbound via Union Pacific Railroad, and westbound via the Central

Pacific. The distances north to Helena and Fort Benton, Montana Territory, also were listed, with Wells Fargo and Company stages as the method of transportation.

In addition to numerous pages of advertisements of local merchants, many Chicago firms carried full page ads. The directory proper, some 65 pages, is interesting for the manner in which the individuals were listed. First the name appears, followed by business or occupation, and then the address, an example being: Knight, Robert, bootcloser, 20th wd. High cor. Spruce. Oldtimers remembering that street names have been changed will recognize Mr. Knight as living in a section of the city now generally referred to as "the avenues".

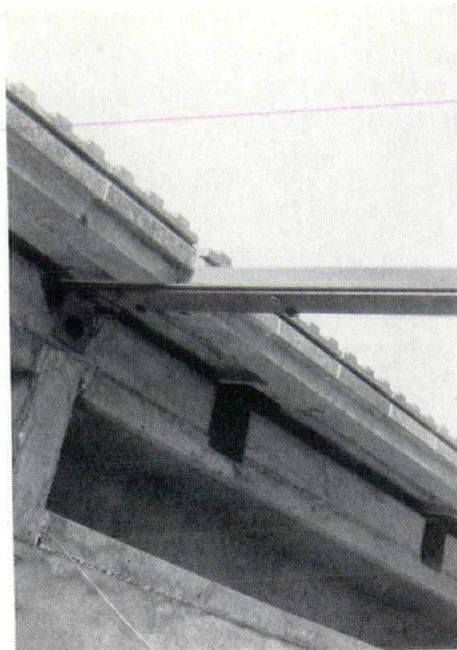
The very first name in the directory is: Albe, Elijah, carpenter, 10th wd. 3d St bet. 8 and 9 E. The "D's" reveal that John Daynes was a watchmaker with offices on First South between East Temple and First East.

Henry Dinwoodey is listed as a cabinet-maker, furniture-dealer, and undertaker, with two locations - East Temple between South Temple and First South, and First South between East and West Temple.

Two of Utah's present large mercantile establishments were carried in the old directory of 1869: F. Auerbach and Brothers, and Zions Co-operative Wholesale Merchantile Institution which had just recently been organized.

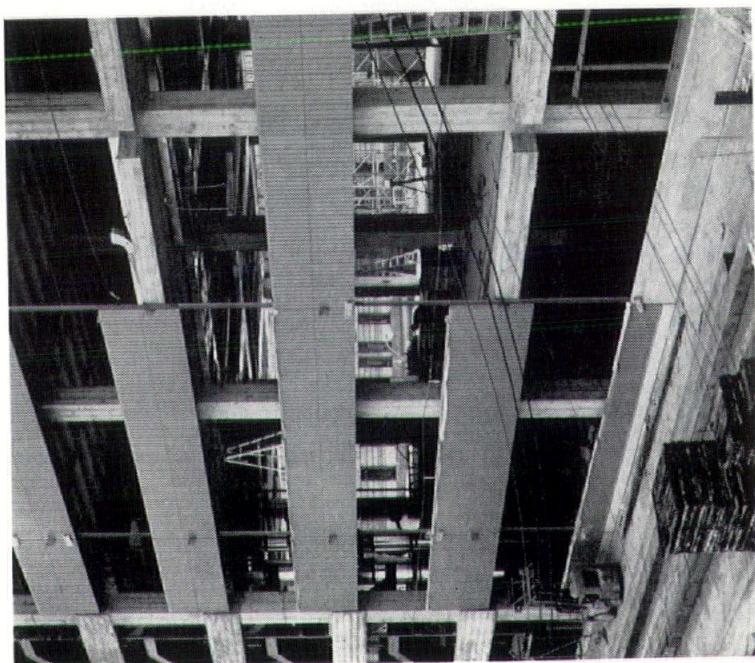
Old books and old pictures of long gone but familiar places have a charm all their own. Certainly, a perusal of the pages of the book just described and a study of the accompanying picture with the minds-eye, must excite an interest in anyone with an iota of curiosity about Salt Lake City and its people of 90 years ago.

Quickly Bolted In Place Installation required merely hoisting a panel into position and bolting it in place. The angle irons previously mentioned secured panel centers to sill tops. With other angle



irons — here pictured — stud bolts near the bottom of the panels were secured to stud bolts in sill bottoms. Installation thus was fast, firm, and effective.

Facing Finished Faster Over 28,000 sq. ft. of facing was installed in record time with a minimum crew. Mr. R. B. Miles, superintendent for general contractors Patti-MacDonald-Mybur, Inc., reports that "this 'panel construction' was an important factor in enabling us to close in the building much faster than normally is possible."



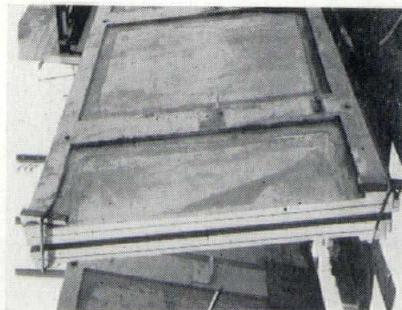
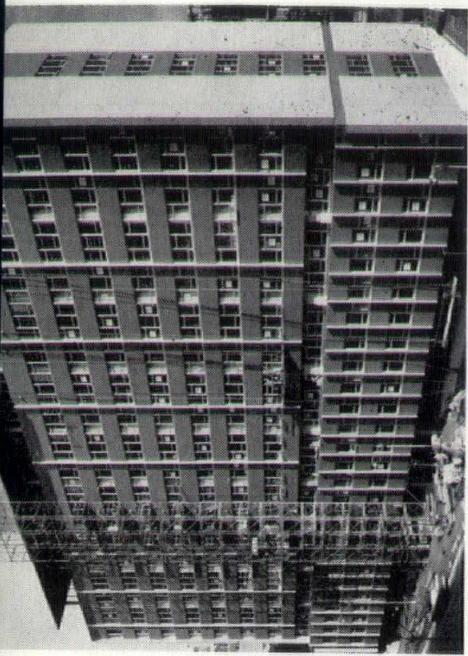
Up Fast! Spandrels Of New Panelized Ceramic Veneer

A new, faster type of spandrel construction, by

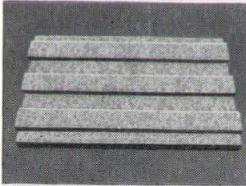
A.I.A., for Seattle's recently completed Municipal Office Building. By using the new technique, both construction time and weight were substantially reduced, while obtaining the advantages of GMcB Ceramic Veneer facing: freedom from staining and efflorescence, minimum maintenance, wide choice of colors and many available textures.

Lightweight Panels, CV-Faced Spandrel panels were formed off the job. Gray-blue triple spot GMcB Ceramic Veneer, with a pronounced vertically ribbed design, was laid face down in special molds, then backed with reinforced concrete in which were cast angle irons and stud bolts for attaching panels to bearing surfaces.

Panels were designed to provide adequate strength while minimizing weight. (The depressed areas seen in the picture were filled with expanded polystyrene.) This in turn permitted a reduction in the size of bearing wall members. Also seen in the picture are the angle irons (near panel center) to which stud bolts in the sill's upper side were fastened.



For engineering and other data regarding this new construction method, see your GMcB Architectural Products representative. Or write Architectural Products Division; Gladding, McBean & Co., Los Angeles 39, Calif.



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ARCHITECTURE—ITS INFLUENCES

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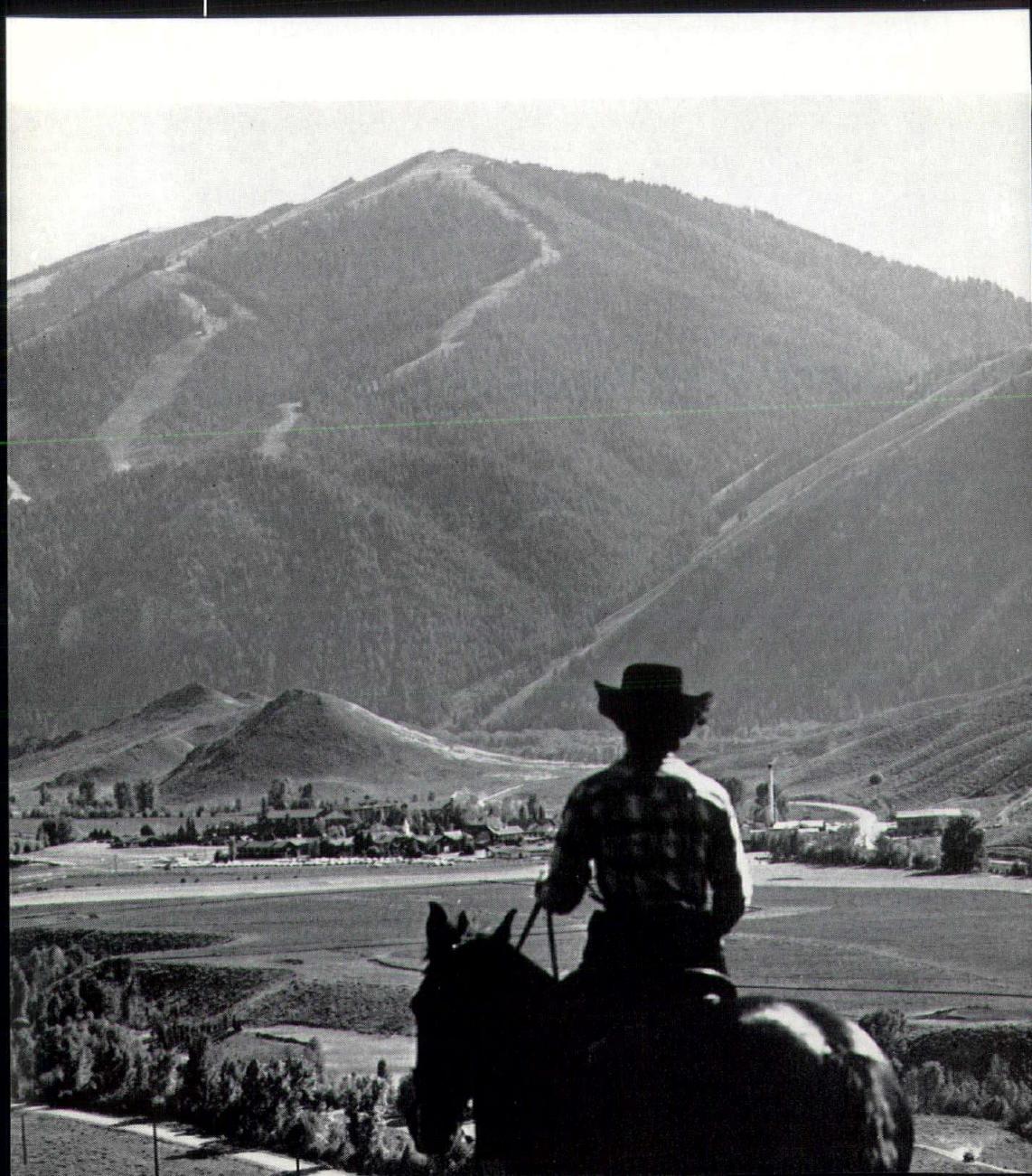
S U N V A L L E Y

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WESTERN MOUNTAIN REGIONAL CONFERENCE



Plans are well advanced for an outstanding Regional Conference at Sun Valley September 27 to 29, according to Ashley T. Carpenter, General Chairman for the Utah Chapter's Conference Committee.

Guiding the program has been an initial objective of providing business-packed days through lunch and arranging for free time during the afternoon so that participants could engage in activities according to their personal wishes. Some will undoubtedly wish to shop-talk with other Conference participants and with the speakers. Films on architecture and related subjects will be available and some will want to engage in recreational activity of which Sun Valley offers a wide variety.

Speakers already confirmed include C. O'Neil Ford and Robert Alexander. Both are speakers of note and architects of recognized accomplishments. A.I.A. President Henry Wright has also accepted as speaker at the concluding awards luncheon.

Early indications are that many wives will be at the Conference. Part of the attraction is Sun Valley itself and part is a well-balanced ladies program that promises to be of real interest. The opportunity for a wide selection of recreational activities will also account for the unusually high interest being shown

in the Conference by the ladies of architecture.

Members of the Chapter's Committee planning the Regional Conference, in addition to General Chairman Ashley Carpenter, are: Nathan Woolley, Publicity; Fred W. Needham, Registration; Willard C. Nelson, Regional Business; George N. Daniels, Exhibits and Awards; John L. Giusti, Recreation; Wm. J. Monroe, Jr., Facilities and Arrangements; Jack W. Lowder, Producers Council and R. Lloyd Snedaker, Regional Director, ex-officio. Heading the Ladies Section of the program are Mrs. Bonnie Carpenter and Mrs. Clair Bernstein.

Several members of the Committee have visited Sun Valley on two occasions to perfect plans and arrangements with the management. The Committee is enthusiastic about the excellent facilities at Sun Valley and about the competence demonstrated by the management growing out of their long experience in catering to conference and convention groups.

Two Conference Bulletins have already been mailed to all Institute members in the region. Other mailings are planned between now and convention time and will include transportation information, pre-registration forms and other details.

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A PHILOSOPHY FOR ARCHITECTURAL DESIGN IN CONCRETE

BY CHRIS PICKETT — *District Structural Engineer, Portland Cement Association.*

Architecture may be defined in three words - *creating aesthetic shelter*. This is the meat of the Art, stripped of details and oversimplified. Within the bounds of client, budget, and code, the Architect strives to create buildings that combine utility with lasting beauty. Good architecture, then, consists of a continual seeking after the unattainable goal - pure, uncompromising, functional, natural design. Perfect architecture does not exist as far as man is concerned.

What is the best way to fit concrete into this picture? We must first examine its characteristics, and then proceed from that point. Concrete is essentially artificial, but so are all materials to a certain extent. We will define concrete as a manufactured conglomerate stone - rocks of varying sizes and shapes held together by a matrix of hydrated cement. Its outstanding characteristics are its complete plasticity and high compressive strength. Beginning with these features couldn't we develop a natural "appropriate" method of using concrete in pure architecture? We know that the harder we try to force a material away from its natural state the more unsatisfactory the result. So, if concrete is a strong mass of pebbles in a plastic matrix, it is best to begin by expressing it that way. Let us examine a hypothetical structure from this viewpoint.

FOOTINGS

Beginning at the footings, a "natural" concrete building would appear somewhat different from what we are accustomed to seeing. When concrete is deposited from the mixer chute, it tends to form a circular

pile in the form of a rounded, truncated cone. Circular, or tapered cylindrical forms, then, might be said to be concrete's "natural" shape. On the other hand, everyone is well aware of the fact that plastic concrete will take the form of the void into which it is placed without much urging. Let us stay "natural" for our hypothetical case, however, and make our footings by scooping out a circular depression of the correct depth and filling it with concrete without worrying about forms. Engineering for a circular footing would be no problem — stresses in circular plates on elastic foundations have been worked out long since by a gentleman named Westergaard, and the formulae are in everyday use for the design of concrete highway pavement. It may be a while before you will see circular footings, but wouldn't they make good sense?

Consider next the supports for the superstructure. Their function is to take vertical live and dead loads and to transfer them down to the footings, but they must do more than that. All buildings are subject to lateral loads, whether they are caused by wind, earthquake, or blast pressure. This means that our column must also absorb a horizontal load, probably from an unpredictable direction. Here we see the logic of radial symmetry - circular forms. The moment created within a column by this concentrated horizontal load varies in a triangular manner from zero at the top to a maximum at the base. Add to this the fact that the vertical compressive load must be carried, and we see that the natural shape for a column would be a slightly convex, tapered cylinder, in-

dicating the load capacity at all sections equal to the load requirements.

It is conceivable that tapered vertical supports could be built without the use of forms. We could start at the bottom with a conical pile of concrete, allow it to stiffen slightly, and place another on top of it, and another and another until the column was completed. The shape could be gently smoothed as it rose, but it would be more natural if left with a pebbly texture created by spraying the outside with a surface retarder. Walls would simply be a translation of this same section.

ROOF STRUCTURE

Let us now assume that we are supplied with a series of supports or a solid, tapered wall to hold up our roof structure. The next step would be to determine the nature of a roof system that would be most compatible with the plastic and compressive character of the material. This could take one of several forms. A framework of parabolic arches carrying parabolic thin shell vaults would approach the theoretical ideal, but the parabolic arch depends entirely on uniform loading for its condition of pure axial stress, and uniform loads are seldom found in an above-grade structure. Flat domes of rotation also come near the ideal condition of pure compression, but must have precise edge conditions to prevent or counteract the natural tensile hoop stresses at the point of support. These can be provided with a ring of prestressing steel or by a continuous buttress axially aligned with the flow of stress out of the edge. One of the least well known variations of the circular dome is the cone, and since this is our "natural" shape, we will adopt it. If we wish to rid ourselves of the problem of formwork, the shell may be cast on top of a hill of well-compacted earth that has been shaped with simple

templates. It is then a matter of excavating under the shell.

Now we have created an idealized concrete structure, entirely compressive, natural in shape, and without the use of forms as we know them. Under this shelter we might scoop out a bowl and cast stadium seats directly on the grade, providing an arena of almost unlimited size. We might use the structure to store grain - the shape would certainly be expressive of this use. The building could house a blast-resistant factory for critical defense materials, or it might be a simple blast and radiation shelter for a school. At any rate, we have developed a structure without any preconception of its shape, purely on the basis of the nature of the material. As with almost any purely organic structure, when we examine it carefully we begin to find side benefits that we did not expect. With our conical roof, for example, we would not need roofing, as the continuous presence of compression in all directions would prevent cracking. The structure would not require painting, because the natural texture of the material would serve to make it attractive and colorful. Only a minimum of outside wall would be required because of the circular shape of the building, thus saving heating and construction costs. There is only the question of aesthetics, but it has long been a basic principle of architecture that that which is functional and natural will be attractive.

ORGANIC

Reading over the preceding paragraphs, you might conclude that the writer had his tongue in his cheek, but that is only partly true. I feel that the approach is a proper one to develop a philosophy for concrete design. Using this method of approach calls for an intimate knowledge of the material involved. In

(Continued on page 29)



Shadowal

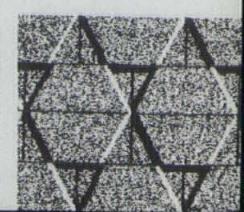
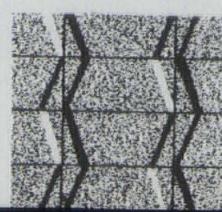
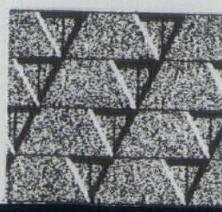
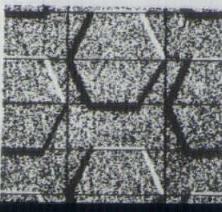
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1,000 FACES Recesses in the face of each Shadowal unit can be arranged in an almost limitless number of dramatic sculptured patterns. The true versatility of Shadowal concrete masonry is limited only by the imagination and ingenuity of the designer.



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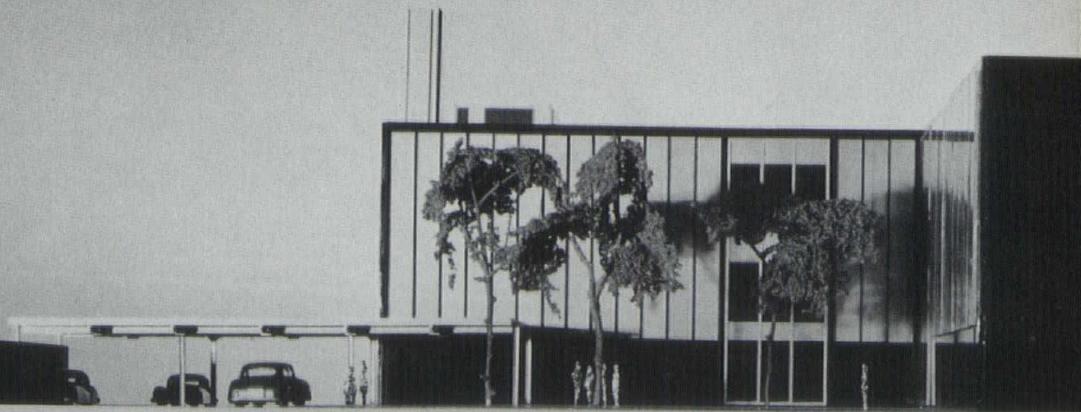


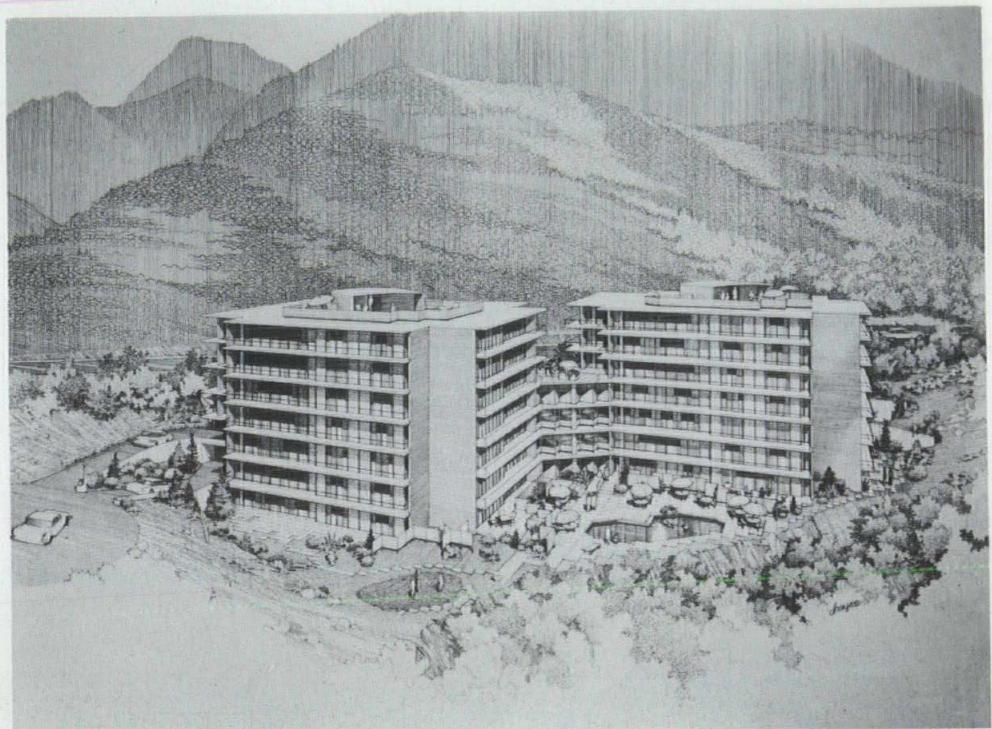
IMPRESSIONS



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APARTMENT BUILDING
FOR SAWYER INVESTMENT COMPANY
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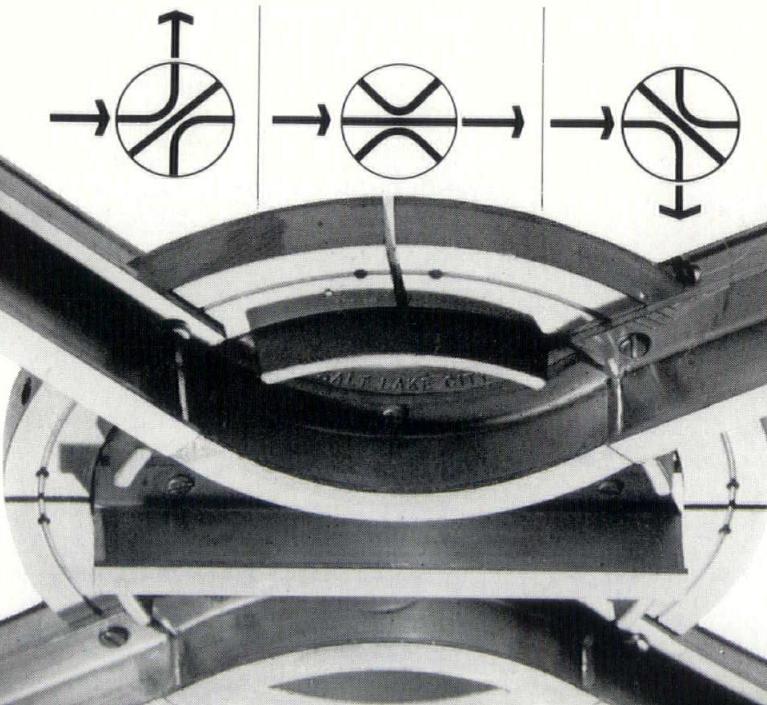
*We specified a
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cyc system for
our stage. And
we're certainly
glad we did!*

PRESTON R. GLEDHILL

Bishop, Provo 19th Ward
Professor, Speech and Dramatic Arts,
Brigham Young University

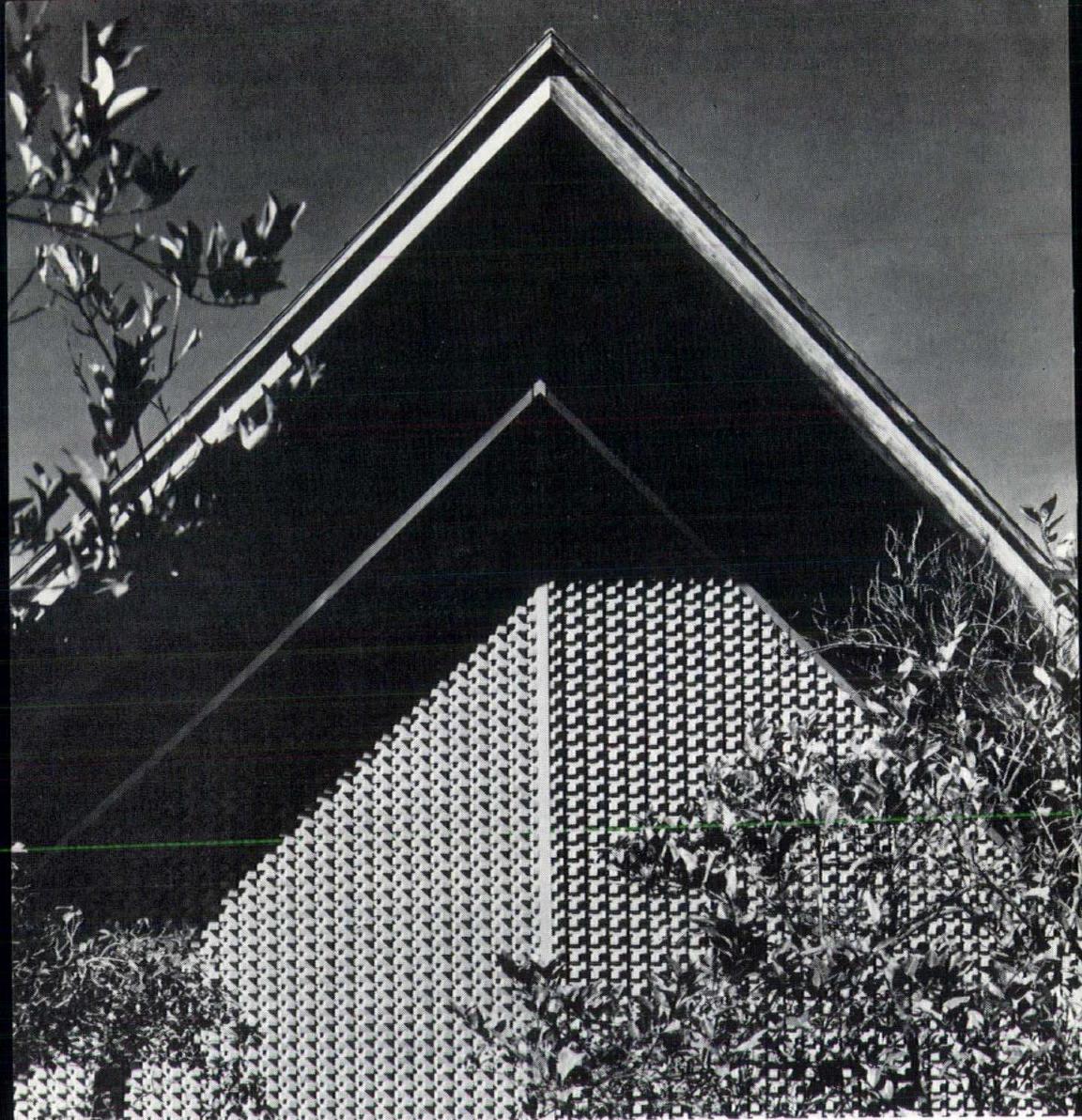
After nearly a year of Switchit (Multi-Stage) operation in the Provo 19th Ward, Mr. Gledhill reports, "We are very pleased with the system both from a standpoint of appearance and function. It provides the flexibility and utility that we need for our multi-purpose stage."

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**The true beauty and versatility of Utah
concrete masonry is limited only by the
imagination and ingenuity of the designer.**



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Manufacturer of VOL-VI-HI modular concrete masonry, View-Lite concrete masonry grill,
Shadowal sculptured concrete masonry, Pastel Lava split block and concrete patio block.

concrete, a little practical experience in placing and finishing flatwork will give the architect an appreciation of the fact that the less you meddle with it, the better are the results. Learn the strong points and shortcomings of every material first hand and you will be well on the way to becoming an organic architect.

We should also mention, in passing, that there are at least two more very respectable approaches to design in concrete: the "plastic" and the "practical". "Plastic" designers divorce themselves completely from the module, the plane, and the straight line and use concrete in "space sculpture". They study the flow of space and force within a structure and try to express it in the shape of the members. An outstanding proponent of the purest form of "plastic" design was Gaudi, whose Hansel and Gretel buildings required the closest personal supervision. This pure type of plastic designer has virtually disappeared. He fell victim of the high cost of labor and the microscopic commission. Today we find the school represented only by Paolo Soleri and his earth houses. "Semi-plastic" architects such as Nervi, Saarinen, and Candela have adapted the principles of plasticity to present day practices with no little success.

The "practical" architect admits freely that all materials are artificial and does not tie himself to one material for one use. He would not refuse to use concrete in rectilinear forms simply because it is its nature to be round. He is not worried about whether a material is "appropriate" in the purest sense of the word, and is happy to take advantage of the module, the panel, and the stock structural member. The vast majority of architects seem to fall into this category, tempered by smaller doses of "plasticity" or "organicism".

CHARACTERISTICS

"What is a good philosophy for the use of concrete in design?" I

would sum it up this way: *First*, concrete as a structural material should say "I am concrete, and I am proud of the fact". I do not mean to condone the "brutal" concept, which says "I am rough, tough concrete — so what?" *Betoin brut, c'est pour less oiseaux*, as far as I am concerned. Those who cast plain concrete in indifferently constructed forms and leave it as it comes out are doing the material a disservice. Neither do I go along with the group that covers shoddy workmanship with a thin veneer of anything. Concrete in any shape should express the fact that it is made not only of sand and cement, but of rocks as well. This expression may be accomplished by exposing *all* of the ingredients by sandblasting, retarding, washing, bushhammering, or by throwing rocks into the surface of the still-plastic concrete. *Second*, concrete, as a plastic, should let you know how it is carrying the load. The architect should not be embarrassed to curve or taper a member if the stresses are changing within it. *Third*, know the characteristics of the material, both good and bad, and do not try to hide them. For example, we all know that concrete will crack due to drying shrinkage. Control joints must be provided to handle this shrinkage movement, and they should be expressed, as an indication that the structure can breath. The architect who plans a long, homogeneous, smooth plane of concrete without providing for movement is in for a disappointment.

In short, my philosophy for concrete design is LET IT BE ITSELF. Concrete will then be appropriate anywhere that is economical, wherever strength and durability are required, and where plasticity and texture are called for. If it is handled with a respect for its natural characteristics and thorough knowledge of architectural design, it will pay off with handsome, original buildings.

ITEMS

Utah architects suffered a professional loss, and members of the Utah Chapter a personal loss, with the recent death of Past President William E. Nelson. Bill Nelson gained the respect of all of the architects who were privileged to know him for his unending attention and respect for the ethical and professional responsibilities of the Architect.

Mr. Nelson began his architectural career in the offices of Ware and Treganza in 1919. In 1921 he was employed in the office of D. C. Young and left employment there to become a partner in the firm of Monson and Nelson. This partnership was followed by another with the late Hugh Lewis, after which Mr. Nelson established his individual practice in 1934. At the time of his death, Bill was in partnership with his son William C. Nelson. During the forty-five years that Mr. Nelson was practicing architecture, his office produced many buildings of which he was justifiably proud, one of the more recent being the East Mill Creek Stake House in Salt Lake City.

As a result of his lifetime interest in the Boy Scouts of America, Mr. Nelson served as a Regional Director and received many honors and awards. In addition to serving as President of the Utah A. I. A. Chapter in the years 1942 and 1943, Mr. Nelson was Past President of the Utah Pioneers and the East Mill Creek Lions Club. All who knew Bill Nelson will be aware of the void that has resulted from his passing.

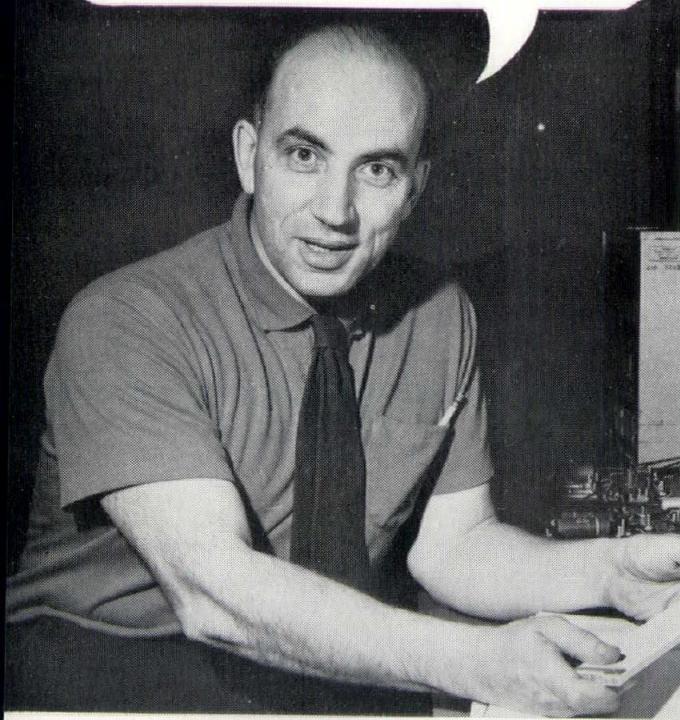
STATE BOARD EXAMINATIONS

June is the traditional month for seeing happy faces—brides, graduates and spring lovers, to name a few. For the thirty-five men taking the Architectural Examination during the first week, the joys of life seemed somewhat remote. Thirteen of the applicants were applying for the first time on this year's design problem, "A Childrens' Clinic". A "Recreation Development" covered the Site problem.

This year's design problems were presented on illustration board and will be on display at the Utah Chapter Meeting after final grading and publication of results. A select number of the design problems will be on exhibit at the national NCARB Convention. The members of this year's State Board were Dean Gustavson, Willard Nelson and Rowe Smith.

A SCIENTIST SPEAKS OUT ON MASONRY

"Our recent studies on Heat Transfer proved heating and air conditioning costs can be staggering. When the effects of radiant heat on double thermal glass and a non-insulated, 12-inch masonry wall are compared, there is roughly three times the amount of heat penetration through the glass than through the masonry. To the owner of a building with a wall area of 50,000 square feet, this could mean a difference of \$1,500 each year."



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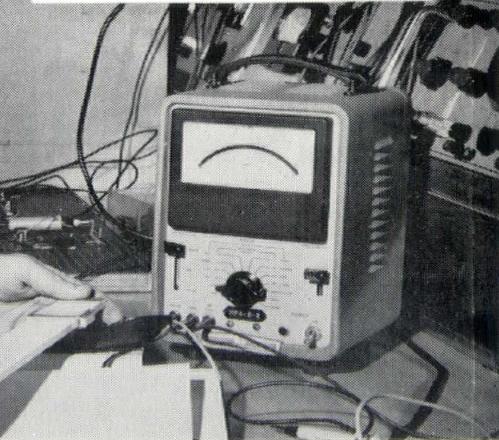
The Komkov Report on heat-loss in building materials is available through the courtesy of the Utah Masonry Advisory Board. Send for free copy today.



KOMKOV REPORT

HEAT-LOSS RESEARCH IN BUILDINGS

Professor Wadim Komkov of the University of Utah Mechanical Engineering Department directed the heat-loss research project which revealed the tremendous advantages in building with brick or block. This probing scientific study into heat transfer of masonry, concrete, curtain-wall and all-glass construction will make stimulating reading for architects, builders and building owners alike. Mail the attached coupon for free copy.



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SIGNPOST TO UTOPIA

The following item was published in the June A. I. A. Report. The Editor feels that it should be reprinted for the benefit of those who missed it the first time around.

"President Establishes Federal Architectural Policy."

A sweeping new policy statement on design of government buildings, declaring that they should embody "the finest contemporary American architectural thought," was approved May 31 by President Kennedy. The statement was drafted by a special cabinet committee, which also proposed a \$425 million program of Federal office building construction and major redevelopment of Pennsylvania Avenue.

The New York Times said adoption of the policy statement marks "the assumption of responsible government leadership in architecture." But it noted that while government departments are obligated to comply, "Congress, which controls appropriations, can still be a stumbling block."

This is a partial text of the policy statement:

1. The policy shall be to provide requisite and adequate facilities in an architectural style and form which is distinguished and which will reflect the dignity, enterprise, vigor, and stability of the American National Government. Major emphasis should be placed on the choice of designs that embody the finest contemporary American architectural thought. Specific attention should be paid to the possibilities of incorporating into such designs qualities which reflect the regional architectural traditions of that part of the Nation in which buildings are located. Where appropriate, fine art should be incorporated in the designs, with emphasis on the work of living American artists . . .

"2. The development of an official style must be avoided. Design must flow from the architectural profession to the Government, and not vice versa. The Government should be willing to pay some additional cost to avoid excessive uniformity in design of Federal Buildings. Competitions for the design of Federal buildings may be held where appropriate. The advice of distinguished architects ought to, as a rule, be sought prior to the award of important design contracts.

"3. The choice and development of the building site should be considered the first step of the design process. This choice should be made in cooperation with local agencies. Special attention should be paid to the general ensemble of streets and public places of which Federal buildings will form a part. Where possible, buildings should be located so as to permit a generous development of landscape."

The Committee found "lamentable disharmony" along Pennsylvania Avenue and proposed a "dramatic transformation" of the 1.7 miles between the White House and Capitol. It specified the use of the services of "a number of the foremost architects of the Nation — nothing less than the very finest established talents available will be sufficient."



When first appearances are vitally important, Otto Buehner & Company provide the architect with the means by which he can capture client personality in an economical, functional, and aesthetically pleasing design.

On the Deseret Federal Savings Building, Provo, Utah, architect Fred L. Markham makes effective use of sparkling Mo-Sai of exposed white marble aggregates set in a white cement matrix. Long horizontal precast panels of alternating patterns were rapidly installed to form complete wall units on two sides of the building. Four impressive precast, concave Mo-Sai columns taper down to narrow bases at sidewalk level and tie in harmoniously with the overall spacious and inviting building image.

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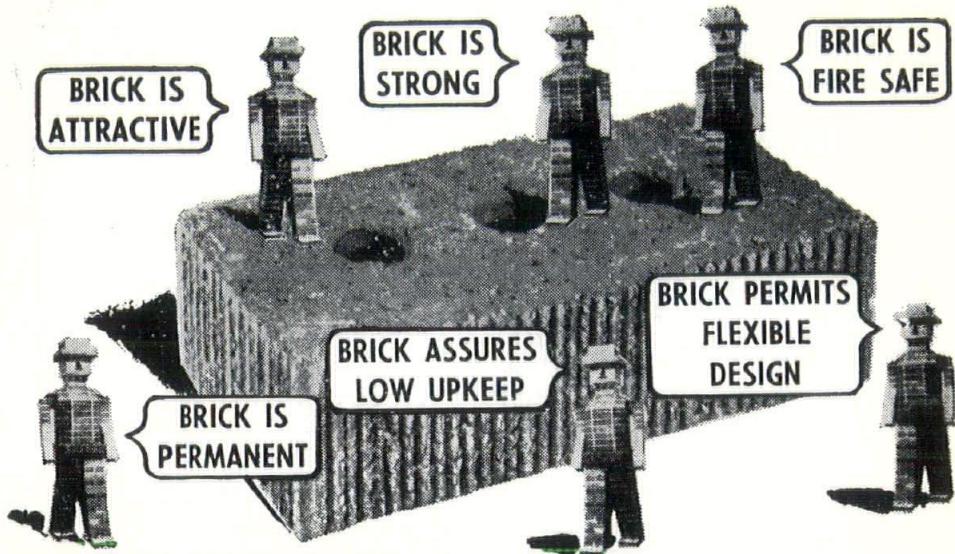


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